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pegs would be likely, after a short time, to start a little, which would fairly explain the appearance of the marks, which now and then show the pattern of the stamp continued across their surface, showing that they were themselves engraved.

The most interesting of the several beautiful stamps used by John Reynes is certainly that taken from an engraving by Thielman Kerver, a German designer and engraver of the fifteenth century; it is a coat of arms of our Lord Jesus Christ. The shield bears the cross, with crown of thorns and I. H. S.; spear, rod with sponge and three nails, palm branch, hammer, pincers, pierced hand, garment, dice and dice box, the head of Judas with money bag round his neck, the thirty pieces of silver, and the sepulchre. The coat is surmounted by a royal helmet and mantling, and as a crest is the pillar of flagellation, with rods and scourges, on the top of which is the cock that crew when St. Peter denied Christ. Two unicorns, emblems of purity, are used as supporters, and on a scroll at the bottom are the words "Redemptoris Mundi Arma." In the two upper corners are two shields, one bearing the initials of the binder, bound together by a ribbon tied in an elaborate knot; the other a monogram with the letters I. N. R. I. The two upper corners are rounded off and adorned with a small arabesque design. At the top and sides a narrow border encloses the central design, consisting at the top of a ribbon arranged in a wavy line, and at the sides of an arabesque pattern repeated. The stamp is very delicately cut, and is probably of foreign make. On the reverse are the two designs of a royal coat of arms and Tudor rose already described, with a few small differences, the most important one being that underneath the rose appears the pomegranate, which was the badge used by Katherine of Arragon, King Henry VIII.'s first wife; it was adopted by her father Ferdinand to commemorate his conquest of Granada. The book thus dressed is a copy of a "Psalterium Cisterclensis ordinis, etc.," printed at Paris in 1525, and was probably bound in London a few years later than this; it has beechen boards, is covered in calf leather, has remains of leather clasps and a short MS. title on the fore edge.

Several books were bound for Henry VIII. with his coat of arms on one side and that of Queen Katherine of Arragon on the other. The king's coat is supported by the dragon and greyhound, and has two portcullis and chains pendent from the base. In the upper part of the panel are two angels bearing scrolls, and between them a small Tudor rose. The obverse of this book—a collection of early tracts, most of them printed by Wynkyn de Worde—bears the coat of arms of Henry and Queen Katherine impaled. The Queen's coat is divided into four grand quarters, with the pomegranate of Arragon in the base point. The first and fourth quarters bear the arms of Castile and Leon quartered; the second and third the arms of Arragon and Sicily impaled. The shield is supported by two angels, which were often used in this way to support royal arms; and in the lower part of the panel is a piece of ground represented by wavy lines, on which are growing sundry plants and flowers, and at the top also are two flower sprays. Similar bindings are also found not uncommonly with the same designs as this last described, only differing in having the coat of Queen Anne Boleyn substituted for that of Queen Katherine, and bound in the same way in wooden boards, covered in calf leather, and having remains of leather clasps.

There are very many other most interesting bindings remaining of this early time; specimens existing that are supposed to have been executed by Nicholas Spierinck, of Cambridge; Theodore Rood, of Oxford; Richard Lant, Gerald van Graten, Jean Moulin and a host of others. Among the many valuable and little known private libraries that exist all over England are numbers of rare specimens of the bibliopogist's art. It should not be forgotten that any binding, in however bad a state it may be, that bears any initial, design, or manner of decoration that can in any degree help to identify the work with any known name, is eagerly sought for and valued by the ever increasing number of antiquaries interested in this section of book lore.

The Burlington Club exhibition was made up of loans to which the Queen and other British book-lovers contributed, as well as certain old libraries like those of Durham Cathedral and of Westminster Abbey. To the catalogue of the collection Mr. Gordon Duff contributed a preface on the earlier English stamped bindings, and Mr. S. T. Prideaux another on the more artistic development of the craft in Italy and in France particularly. Mr. Prideaux so far conquered the bias of patriotism as not to overpraise Roger Payne, whom some British writers on bibliopogey have set on a level with Padeloup and Derome. Both prefaces are written soberly, in excellent taste, and out of the fulness of knowledge.

A copy of the first edition of Smollett's "Peregrine Pickle" sold in London a few weeks ago for \$157.

## THE GEORGE BANCROFT LIBRARY

SINCE the death of George Bancroft, the historian, it has been a matter of some public curiosity as to what was to be done with his books. It is now understood that the executors have catalogued them and are about to offer them for sale in one lot only, and it is suggested that the Newberry Library, of Chicago, will purchase them. The executors of Mr. Bancroft are of the firm of Messrs. Riggs & Co., the Washington bankers. The library is a very large one, about twice the size of S. L. M. Barlow's, and three times as large as the Menzies library. Mr. Bancroft was born in 1800. His habits were simple and his diet spare. He was not above reading little books on the art of preserving life, and as is well known, took frequent exercise on horseback when nearly ninety years old. The library is abundant in testimony to his industry and scholarship. Mr. John F. Sabin, an unquestionable authority who has been through it, says of it:

"It might be questioned if Mr. Bancroft's residence in Washington were a house with a library, or a library with a few rooms about it to live in. A large, high, square room, shelved from floor to ceiling, on the west side may be called the main library. Every inch of the wall-space is occupied by books, and on many of the shelves are double rows. At the east side of the house is another room, not so large, but even more closely packed with books from top to bottom. Between these two is a smaller room, with a bookcase containing mostly English standard and dramatic authors, with between 2,000 and 3,000 historical pamphlets. In the third story, the east room is well filled with books. The hall of the second story is furnished with a case full of fine books, nor can any one get away from bookcases in the hall on the top floor. The reception room contains two well-filled oak bookcases occupied by books in fine bindings. The Lodge's Portrait Gallery is a superb copy in rich morocco. The best editions of Macaulay, Burke, Gibbon, and Strickland are all handsomely bound. Among the scarce books here is the twenty-volume edition of De Foe.

"The books in the east room relate chiefly to the history of North and South America, abounding in the histories of the colonies and of the States, local histories of towns, counties, etc., settlement of the West, California, Texas, numerous items relating to the discovery and settlement of Canada, innumerable pamphlets bound in volumes relating to the history of the country and exhibiting the genesis of the American Revolution. In the section relating to New York is to be found the rare quarto edition of 'Horsmanden's History of the Negro Plot to destroy New York.' Also in this room is a portion of the department of American biography, together with publications and proceedings of societies, old laws, documents, and archives, matters relating to the Indians, discoveries of the Mississippi, pioneer conquests, etc. Mr. Bancroft possessed himself of various grand books, descriptive and reproductive of the chief European galleries, as the Musée Français and the Musée Royal, the beautiful Florence Gallery, Finden's Royal Gallery of British art, in proof state. The grand Musée of the Vatican is represented in a series of folio volumes, which, in binding, is a splendid specimen of work in vellum, and altogether a set fit for a grandee. Sir Joshua Reynolds is represented in three folio volumes of mezzotints.

"Among the little books of great value are George Alsop's 'Character of the Province of Maryland,' printed in London, 1666, a book about the size of one's hand, worth more than its weight in gold; Lederer's 'Discoveries in Three Marches from Virginia,' a copy in matchless condition, printed in 1672; Leclerc's 'Etablissement de la Foi,' two little volumes, lately priced in London at forty pounds; Scott's 'Model of the Government of East Jersey,' with names of the early settlers, 1685; also best editions of Hennepin. Among books of voyages and travels may be named the collections of Purchas, Hakluyt, Ramusio, etc., works of Oviedo, Herrera, Barcia, etc., a finely bound copy of Captain Smith's 'History of Virginia,' folio, 1632. Of maps and atlases of America there are several folios. Revolutionary history in all its details and collaterals is of course abundantly represented. One old folio volume contains the original Court-Martials held by order of Washington on Schuyler, on St. Clair, and on Lee, and also proceedings of the Assembly of New Jersey in 1780, and the acts in 1777, etc. The Court-Martials are enriched by the insertion of some MS. notes in the autograph of Bancroft.

"A particular feature adding interest and uniqueness to Bancroft's library is the amount of marginal and other annotation and comment which he has placed with his own hand in very many of the books, and the value of these comments can by no means be measured by their quantity, as for instance a statement of his appended to a marked paragraph, such as 'This is not true.' Of many books he has made working copies, sometimes interleaving as well as writing upon the margins and inserting cuttings and scraps and pieces of publications, which apply to statements of the text. For instance, he has interleaved and extended 'Holmes's Annals' in two volumes to five, and this work seems to have received his most particular attention, as he has filled up many interleaved pages by his own hand.

"A folio, in old calf-binding is rich in treasures; it contains sixty-nine pieces, printed from 1657 to 1682. It originally came from David Brearly, of New Jersey, and was finally presented to Mr. Bancroft by J. W. Alexander. Some of these pieces were printed for the Parliament of Oliver Cromwell. One of them, in black letter, a petition to

which 'the Lord Protector doth consent,' is interesting as to the oaths to be taken by any person who should be a member of Parliament. There are eighteen pages of an interesting declaration of King Charles II concerning ecclesiastical affairs. These declarations, with the life of the Merry Monarch in parallel columns, would form some startling contrasts. Looking further in this volume we find a rare broadside, 'William Penn's speech to His Majesty, upon delivering the Quakers' address, with His Majesty's most gracious answer,' a liberal and a noble one, and, in fact, the same as is now embodied in an important plank in the structure of American liberty. Still further, there is William Penn's letter (ten pages), containing a description of the Province of Pennsylvania and an account of the City of Philadelphia, newly laid out, with a map; London, 1683.

"Mr. Bancroft was the recipient of many books as gifts, and he has generally inserted the autograph letter of the donor, and numbers of books, not accompanied by letters, have the donors' autograph inscription. Among these may be mentioned 'Don Juan,' Cantos 3, 4, and 5, with this inscription in Lord Byron's hand: 'To Mr. George Bancroft from the Author, Noel Byron, May 22d, 1822'; Dickens's 'American Notes,' two volumes, London, 1842, in which is written: 'George Bancroft, from his friend, Charles Dickens, 19th October, 1842.' A section of Mr. Bancroft's library is rich in the works of the most celebrated authors of Germany, in history, philosophy, biography, etc., with a sprinkling of science. Nor has he neglected the literature of Italy. The best authors in the French language are found on the shelves. The writers of Greece and Rome abound, not only in the original languages, as published under the care of different editors, but also in English translations. Of course the works of the American statesmen, Hamilton, Jefferson, Adams, Franklin, Madison, and the various biographical productions relating to them, are all in good editions. Mr. Bancroft was preparing a book upon Shakespeare, and collected a number of volumes, reading and marking many of them. Among the dramatic authors, he has the best editions of Beaumont and Fletcher, Ben Jonson, Shirley, Massinger, Middleton, etc. Of books called 'privately printed,' of which a few copies only were issued, naturally Mr. Bancroft has received a number as gifts. In English literature and poetry, the standard authors are well represented.

"Of Bancroft's 'History of the United States' there is one of the large paper copies, now very scarce. But perhaps among the most interesting books in the library are a large number of volumes of various editions of the History as prepared for revision. These are, of course, his working copies, filled with his manuscript alterations and emendations, and are the evidence of the labor, the pains, and the struggles necessary to bring out a historical work to a satisfactory degree of perfection and finish."

Eben Hill, Jr., son of the secretary and general manager of the Norwalk, Conn., Iron Works, is an enthusiastic numismatist, and numbers among his collection of coins some rare old pieces. With the exception of the issues of 1793, 1804, 1809 and 1892 he has a full set of one-cent pieces. He is now engaged collecting five, ten, twenty-five and fifty cent pieces and silver dollars.

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Chicago is nothing if not original. One may read in the *Tribune* of that city that a certain Charles B. Lord, who has a mania for collecting postage stamps, was found by Officer Allen taking newspapers and packages left on top of the letter-boxes at Madison street and Ashland avenue. The packages and papers were returned to their places by Lord, minus their postage stamp. When searched over 300 stamps were found in his possession, all of which had been taken from packages and newspapers left on letter-boxes. Lord had a complete outfit for his work, including hooks for pulling out letters, knives and sponges which he used for cutting and washing the stamps off from the letters and packages. He claims that he never kept a letter or paper, and says he was only collecting stamps. This is, indeed, one kind of collectorship.

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Mr. Francis P. Harper has commenced the publication of a quarterly journal which he calls *The Book-Shop*. The first number, which is dated March, 1892, is well edited, readable and useful. The price is merely nominal, the subscription being set at 20 cents a year. Address, 17 East Sixteenth street, New York City.

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The collections of the Nova Scotia Historical Society are never without interest for the people of the States. The latest volume (VII) issued by the Society at Halifax is the tabular General Return of the population in the several townships for January 1, 1767, with very instructive comments by D. Allison. Incidentally the writer discusses the number of Acadians summarily expelled in 1755, shows that the race was not exterminated and survived the shock, and that the exiles in some measure made their way back, though not so soon as to be counted in this General Return as landowners or citizens owing allegiance upon oath. The American settlements reckoned about 1,000 souls. Very readable, also, is ex Governor Archibald's story of Nova Scotia's share in peopling Sierra Leone with negroes, which might be paralleled by the experiences of our own fruitless Colonization Society.

## THE REICHARD GALLERIES

A VERY remarkable group of pictures of the great French school is now assembled in the gallery of Messrs. Reichard & Co., in this city. They cluster around a worthy centre in the shape of a magnificent Courbet, a canvas whose equal from the artist does not, I think, exist upon the continent. This picture, in which the massive dignity and solemn grandeur of nature are realized with a splendid breadth of brush and power of color, represents a lonely mountain tarn, environed by crags scantily turfed with grass, and is entitled "La Source du Lison." Nothing more majestic in landscape art could be conceived than this scene, so full of the romance of solitude, and of the suggestion of remoteness from the intrusion of man. In every quality of color and of treatment, it reveals Courbet at the pinnacle of his power. It is as if, among all scenes in his native mountains in whose isolation he sought repose from the turbulency of the life he led among men, this one had appealed to him most closely and enlisted his warmest sympathy.

There are at this gallery two superb examples of Jules Dupré. One shows the Channel sea, in somewhat boisterous weather, with a couple of lug-sailed boats tossing on the waves. It is one of those gray and green marines of which the painter was so fond, and in which he struck one of the highest notes of his art. The other example, which is already sold, I believe, is a perfect jewel. It is a study of a sunset seen from the seashore. A storm is rising over the horizon, in a long bank of cloud, while darkness closes in from the zenith upon the fading fires of day in the centre of the sky. The sea shows a faint reflection of the vanishing color of the heavens, there are a couple of sail on the horizon, and a fishing lugger sailing closer inshore. The foreground is composed of a level beach, the water in a pool in which shines with a flash of the sunset, and close to the sea the figure of a driftwood gatherer is seen. No simpler material was ever assembled for the making of a picture, and it would be difficult to imagine more largeness and grandeur of space or more sonorous harmony of color in art than this small and unostentatious canvas shows. A very beautiful little Dupré in the gallery is a study of the bank of a pastoral stream, with a line of trees crossing the middle ground, against a sky of luminous blue with summer clouds. The only comparison applicable to the gem-like color of this work is that it seems painted in turquoise, ruby, emerald and opal.

There are two noble Corots. In one, a cow stands in a pool at the foreground, towards the left, while another is being driven by the cowkeeper up a path shaded by trees which form the verge of a grove on the right. In the distance, over an extensive expanse of country, rises the tower of some ruined castle or chateau. This picture is characterized by that rich but transparent color, and solid quality, which were a feature of the artist's work previous to his adoption of his last, vaporous and airy manner, while it preserves at its fullest that spirit of idyllic poetry which he may be said to have created in landscape painting. The other Corot is one of those which he himself loved so well that he gave it a double signature. At the left is a massive oak tree, carefully studied from nature. It forms part of a grove. At its base a woman picks mushrooms or salad, while in the centre two other paysannes gossip as they drive a cow. It would be difficult to bring together two canvases which would more completely represent the artist, in his development as a student of nature and in his simple sincerity of thought and expression.

A Troyon of unusual excellence shows a shepherd driving his flock of sheep and goats, while he gossips with a peasant woman enthroned upon panniers of vegetables on the back of an ass, in a ripe mid-summer landscape. It is one of those golden and sunny Troyons in which appears, also, his later strength of color and solidity of handling. By his pupil, Van Marcke, is also a capital canvas, treated with such frankness of hand and vitality of spirit that it is no exaggeration to say that it would do no discredit to the master himself. The selection of works in other lines in the gallery is, as usual, of the first order of excellence and interest.

The Baltimore *American* records a find by Mrs. Andrew Reid, Jr., of Mount Vernon Place. Mrs. Reid is a great lover of art, and knows a good picture when she sees one. For a long time she has been in the habit of hunting through second-hand stores for old paintings. By chance she walked into a store on North Charles street. There she saw a dilapidated looking old picture, which represented the head of a French peasant. At first she did not pay much attention to the picture, but went on to examine the other old things in the store. By chance she returned to the picture, and it struck her as being a remarkably fine piece of art work. She turned it over and looked on the back, and there was the artist's name. Before her was one of the most valuable pictures in Baltimore. She immediately called the dealer and asked the price of the picture. He staggered her by asking twenty dollars. She paid the price, took the picture home with her, and now it cannot be bought for less than thousands. It was a rich find, truly, as there are only two other pictures in Baltimore by the same artist. The picture is by Jean Baptiste Greuze, and on the back of it is "Jean Baptiste Greuze, 1725 to 1808." Mr. William T. Walters owns one of the pictures, for which he paid a big price, and Mr. Leonce Robillon owns the other. Mr. Walters has viewed Mrs. Reid's picture, and pronounced it genuine.